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MFA

ROAD TO VICTORY

A PROCESSION OF PHOTOGRAPHS OF THE NATION AT WAR
DIRECTED BY LT. COMDR. EDWARD STEICHEN, U.S.N.R. TEXT BY CARL SANDBURG



The Bulletin of the

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RCN
New

ROAD TO VICTORY



In the beginning was virgin land and America was promises—and the buffalo by thousands pawed the Great Plains—and the Red Man gave over to an endless tide of white men in endless numbers with a land hunger and no end to the land they wanted—over the eastern seaboard through the Appalachians moved this human tide of pioneers and home-seekers—out among the spreading arteries of the Mississippi waterway system—out to the Rockies and beyond to the long sunsets of the west coast.

ROAD TO VICTORY, a procession of photographs of the nation at war, directed by Lieutenant Commander Edward Steichen, U. S. N. R. Text by Carl Sandburg. Installation designed by Herbert Bayer.

The Museum of Modern Art gratefully acknowledges the cooperation of the U. S. Army; U. S. Navy; U. S. Department of Agriculture: Farm Security Administration, Agricultural Adjustment Administration, Bureau of Agricultural Economics, Extension Service; U. S. Department of the Interior; Office for Emergency Management; Tennessee Valley Authority; Time, Inc.; PM; The Associated Press; International News Photos; Acme News Pictures, Inc. Farm Security Administration enlargements for the exhibition by Edward M. Allen and Royden J. Dixon, Jr.; other enlargements and murals by Drix Duryea, Inc.

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Grain to the skyline and beyond.

Wheat makes bread and bread breaks hunger—bread is the renewer of life.





Above: Haying, Vermont.

Left: Connecticut tobacco farmers.



**The earth is alive. The land
laughs. The people laugh. And
the fat of the land is here.**



Home interior, Connecticut.

**Many people, many faces, in their homes, their home towns,
their churches, shops, schools where books say their country is
“the last, best hope of earth.”**



Power dams, generators, transmission, to water desert farms, to control floods, to bring light and power to homes and factories—horses, billions of horses, hauling, pounding, boring, drilling, lifting—electric-dynamic wild horses tamed to help man, locked in concrete, singing through overland wires, the live kilowatts go where man wants them for the day shift or the night gang.



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Boulder Dam.



Oil storage tanks, Borger, Texas.



**"The men behind the man behind the gun,"
they dig out ore from deep down in the**

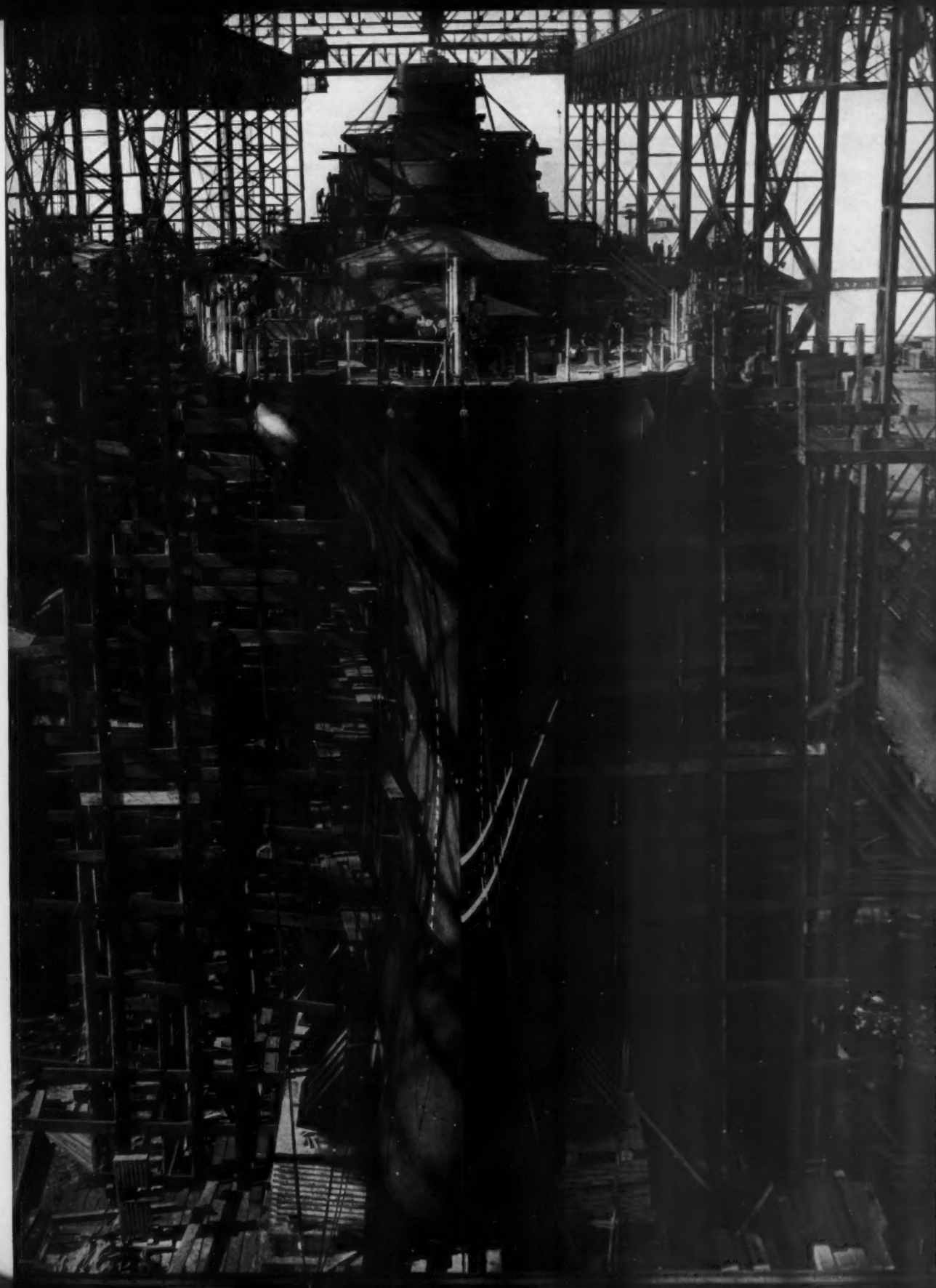
dark, they shoot the oil wells, they chase the slag out of copper, steel-driving men they drill and twist deep rock, they hammer steel bars for rifle and cannon, they rivet the steel sheets and sew them tight with steel buttons to meet storms or torpedoes—listen, they clank and boom the mighty song of steel—the breath of their assembly lines is in miles of tanks—their thumbprints are on bombers over five oceans.

Right: *Battleship under construction.*

Below: *Army inspector checking construction of Wright "Cyclone" airplane motor.*



ruc-
lane





"War—they asked for it—now, by the living God, they'll get it."

ey Tiger



"December 7, 1941"



"Two Faces"

OFFICIAL U.S. NAVY PHOTO



Country boys, big city lads, home town fellers, they're in the Army now—behind a jeep instead of a plow—engineers bridging a river, chutists in the sky, skirmishers on the land, troopers on sea transports—into sea fog and land smoke—into the test of fire. . . . Trouble shooters, millions stepping along now, millions more on the way—killers in khaki riding smoke wagons—ready for long war or short—trouble shooters in the first round-the-world war.

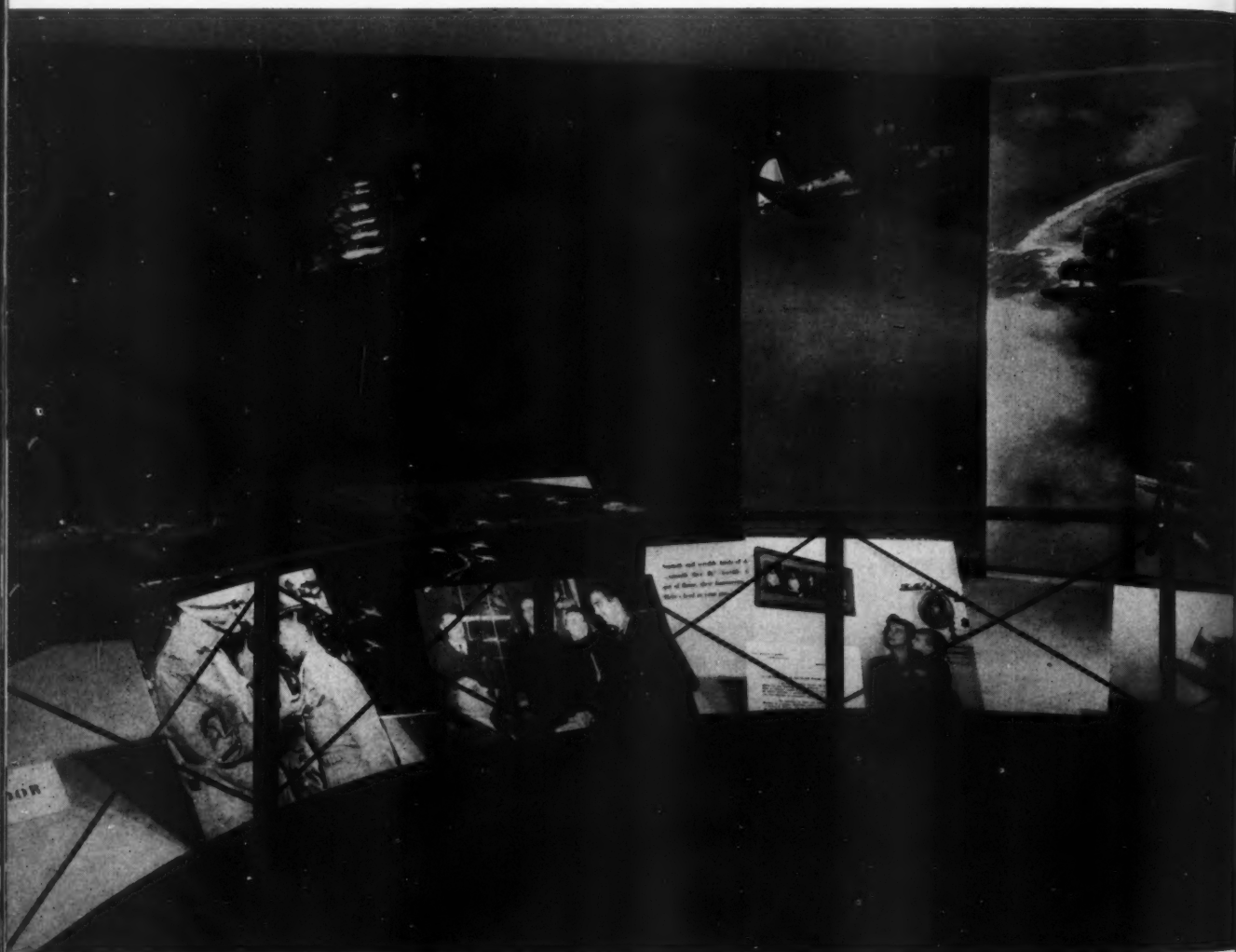




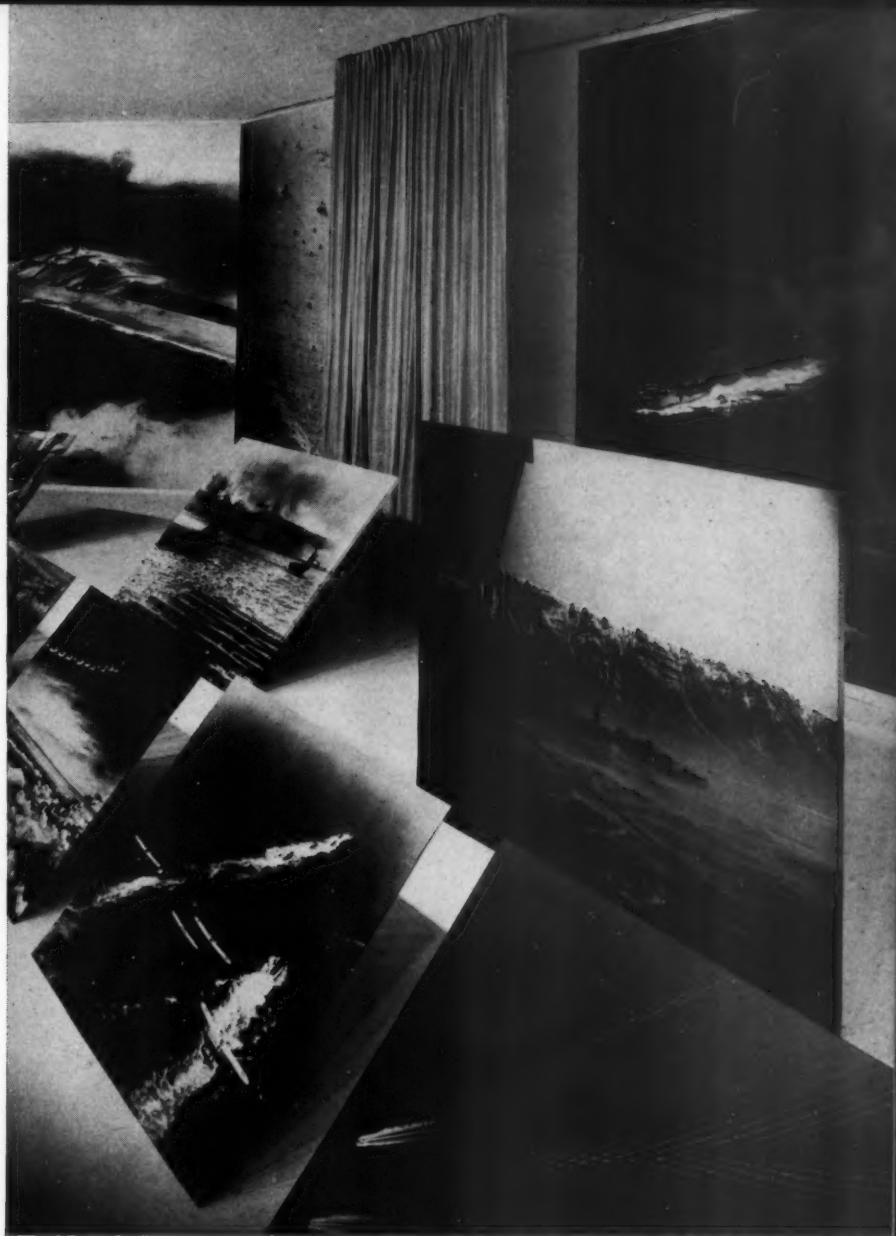
Silence, yes.
Let them have silence.
Call the roll of their names
and let it go at that.
To long sleep and deep silence
they have gone.
Deep among the never forgotten.

BATAAN — CORREGIDOR

Smooth and terrible birds of death—smooth they fly, terrible their spit of flame, their hammering cry, “Here’s lead in your guts.”



Loads of death, tons on tons of annihilation, out of the sky and down down down on the enemies of the free world—killers with wings—dropping polished cylinders to let loose tornadoes of hell and ashes on the hideouts of the “New Order.”

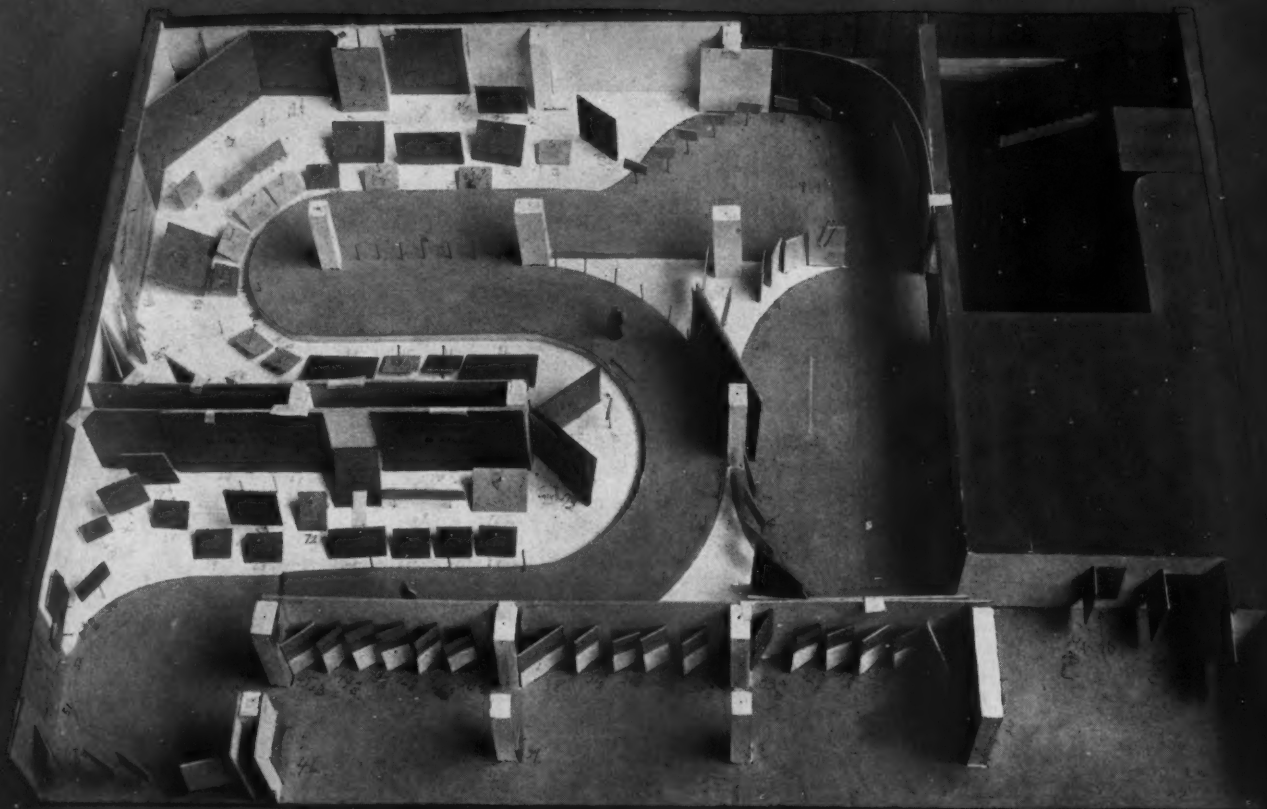


Fog gray sea or mist green, sun-silver water or storm salt and spray, daylight or mid-night, two bells or eight bells, tropic sea or arctic, antarctic or equatorial, the navy knows them all. Colossal the navy—and paradoxical—hairy-chested and many-armed yet glinting its gun-barrels with astronomical precision and split-second timing—turbine web-feet on the open sea, submarine fins undersea, plane wings overhead. Hunting the enemy, slugging, pounding, blasting. And always chores we got with tenders, oilers, tugs, smoke-screens, with harbor submarine nets, minelayers, minesweepers, torpedo and depth bomb—heavy chores with endless patrols and long breathing convoys, caravans of the sea. “In the navy you get every snootful of the sea there is.”

America, thy seeds of fate have borne
a fruit of many breeds, many pages
of hard work, sorrow and suffering—
tough strugglers of oaken men—
women of rich torsos—they live on
—the fathers and mothers of soldiers,
sailors, fliers, farmers, builders,
workers—their sons and daughters
take over—tomorrow belongs to the
children.







Model of the entire second floor constructed by the Museum and used by Herbert Bayer and Lieut. Commander Steichen to indicate exactly where each photograph in the exhibition was to be placed.

A NOTE ON THE EXHIBITION

Although Road to Victory was planned in October 1941, America's entrance into the war immediately charged it with new significance. Lieutenant Commander Edward Steichen, U.S.N.R., was especially assigned by the Navy to assemble the exhibition. During six months of research and preparation, Commander Steichen examined tens of

thousands of photographs generously submitted by those whose names are listed on page 2. Nearly ninety per cent of the pictures have been supplied by departments and agencies of the United States Government, the largest number coming from the Farm Security Administration, the Army Signal Corps and the Navy Bureau of Aeronautics.

The 150 photographs finally selected have all been enlarged to mural sizes varying from three by four feet to ten by forty feet.*

It is noteworthy that Commander Steichen—perhaps the most celebrated living technician of the camera—has neither included any of his own photographs nor limited his choice of examples to those of technical excellence. Fascination with technical perfection has distracted many photographers and connoisseurs of photography from its chief natural functions of documentation and human interest recording. Commander Steichen's selection comprises examples that are above all thrilling visual images of our nation in this critical day and age.

Commander Steichen enlisted the services of his illustrious brother-in-law, Carl Sandburg, who, in his characteristic brilliant and

*To make the large murals, the negatives were enlarged in sections upon strips of photographic paper forty inches wide. The museum wall was first sized, then covered with a layer of wallpaper, next with one of cloth, and then the photographs were pasted on the cloth by paper hangers. The seams were lightly airbrushed, imperfections were retouched by hand, and finally the whole mural was painted with dull varnish to eliminate the glaring reflections rendered by the surface of photographic paper.

colloquial style, has accompanied the photographic sequence with an intelligent and inspiring commentary. This has been printed in beautiful Bodoni type, and enlarged and displayed upon placards of various sizes—some of them as large as the photo-murals. This combination of creative writing and pictorial art of the same inspiration is so successful that it is impossible to dissociate the work of the collaborators.

The photographic procession occupies the entire second floor of the Museum. From the outset it was apparent that so vast and complex an exhibition would require a very special arrangement. The technical installation was assigned to Herbert Bayer, who installed the Museum's Bauhaus exhibition in 1938. Because of one of the remarkable architectural features of the Museum, its movable walls, the vast, free space required for the great murals could easily be provided.

The force of the exhibition lies above all in the sequence of the pictures. Each room is a chapter, each photograph a sentence. It moves with magnificent simplicity and a kind of visual eloquence from the landscape of the



Lieutenant Commander Steichen and Carl Sandburg preparing the exhibition.

primeval continent through the folkways of simple Americans, the extraordinary mechanism of peace and war, to the cavalcade of men flying and sailing and motoring and marching to the defense of that continent.

Following the entrance hall, there is a series of small rooms in which are shown photographs of American daily life (pp. 4-5). Thereafter, one is confronted with an immense mural of the construction of Shasta Dam, and photographs which represent production, including one of Boulder Dam, of which one awed visitor said, "It is a combination of Rheims Cathedral and Niagara Falls." Then one comes upon a long, winding ramp, which gives a view of photographs variously placed—some standing free, some sloping at angles on the floor below the ramp, and some hanging from the ceiling.

Then one sees a great mural of an America First meeting upon which appear as captions the complacent isolationist phrases of a year or two ago: "It can't happen to us"; "We've got two oceans protecting us"; "The United States is not in the slightest danger of invasion." This serves as an introduction to the most dramatic point in the exhibition (pp. 10-11), an alcove showing the powder magazine of the destroyer *Shaw* exploding at Pearl Harbor. Below this is an enlarged photograph of the Japanese Ambassador Nomura and the Japanese peace envoy, Kurusu, both laughing heartily. To the left is a Texas Farmer whose eyes are fixed upon the Pearl Harbor explosion as he says: "War—they asked for it—now, by the living God, they'll get it." Certain Americans are still unwilling to arouse or inspire hate, even of a mortal enemy, but the emotion which this alcove evokes is not so much hate as a sense of terrible necessity and noble strength.

Then follow American troops on a transport sailing to Ireland, tanks, planes, ships, and among them all the faces of the men and

women who constitute the basic strength of the country. And this theme of Commander Steichen's great pictorial composition is made very clear at the end by a sequence of six photos of fathers and mothers in front of an immense mural of marching sons (pp. 16-17).

There has been no minimizing of the gravity of the war, but few people will see this exhibition without feeling that they are part of the power of America, and that if that power is exerted to the utmost our freedom shall endure.

MONROE WHEELER

THE FOUR FREEDOMS

(*Message to the 77th Congress, January 6, 1942*)

In the future days, which we seek to make secure, we look forward to a world founded upon four essential human freedoms.

The first is freedom of speech and expression—everywhere in the world.

The second is freedom of every person to worship God in his own way—everywhere in the world.

The third is freedom from want—which, translated into world terms, means economic understandings which will secure to every nation a healthy peacetime life for its inhabitants—everywhere in the world.

The fourth is freedom from fear—which, translated into world terms, means a worldwide reduction of armaments to such a point and in such a thorough fashion that no nation will be in a position to commit an act of physical aggression against any neighbor—anywhere.

FRANKLIN DELANO ROOSEVELT

PRESS COMMENTS ON ROAD TO VICTORY:

"Every one with two eyes and a heart should go at once to the Museum of Modern Art to see Road to Victory. Your eyes will meet something bigger and better and 25 years more advanced than the World's Fair; your heart will be warmed by a fullscale picture of the great country and its people."

—PM, May 31, 1942

"Breathtaking and poignantly memorable. I think it would be no exaggeration to say that the Museum of Modern Art has not, since its career began, performed a more valuable service to the public. This magnificent and stirring and timely display should keep the Museum of Modern Art packed for months to come. Road to Victory is a genuine contribution to the war effort. It is a portrait of a nation, heroic in stature. And as such, needless to say, it is art."

May 21, 1942

"The supreme war contribution . . . the season's most moving experience."

June 7, 1942

—Edward Alden Jewell in
The New York Times

"A show of inspiring purposes . . . a declaration of power and an affirmation of our will to win the war . . . a stimulating exhibition . . . at every stage in a spectacular tour of the second floor galleries there is a dramatic spot with a compelling message."

—Carlyle Burrows in
The New York Herald-Tribune, May 24, 1942

"... as fine an exhibition as I have ever seen, as effective as the best drama."

—Robert van Gelder in
The New York Times, May 31, 1942

"It is the most sensational exhibit of photographs that ever was shown in these parts. What a country to fight for!"

—*Daily Worker*, May 24, 1942

"When his (Edward Steichen's) sense of drama is united to that possessed by the young men directing the shows in the Modern Museum, then indeed you get something terrific. The effect of these enormous photographs of war efforts with life-size portraits of typical citizens posed against them, is overwhelming."

—Henry McBride in
The New York Sun, May 22, 1942

PHOTOGRAPH CREDITS:

Cover: U. S. Army Signal Corps

p. 2: Samuel H. Gottscho

p. 3 (top): A.A.A. photo by Harmon
(bottom): Gottscho

p. 4 (top): F.S.A. photo by Rothstein
(bottom): F.S.A. photo by Delano

p. 5 (top): F.S.A. photo by Delano
(bottom): Gottscho

p. 6 (top): Gottscho
(bottom): U. S. Dept. of the Interior photo by
Segerbloom

p. 7 (top): Robert Yarnall Richie
(bottom): Gottscho

p. 8: Robert Yarnall Richie

p. 9: International News Photo

pp. 10-11: Gottscho

p. 12 (top): Gottscho
(bottom): U. S. Army Signal Corps

p. 13: Gottscho

p. 14: Gottscho

p. 15: Gottscho

pp. 16-17: Gottscho

p. 18: Beaumont Newhall

p. 19: Albert Fenn

Museum Notes

EXHIBITIONS:

ROAD TO VICTORY: A procession of photographs of the nation at war, directed by Lieutenant Commander Edward Steichen, U.S.N.R., with text by Carl Sandburg and installation by Herbert Bayer. Open through September 20.

NEW ACQUISITIONS: June 23–August 16.

PAVEL TCHELITCHEW: October 6–November 29. A retrospective exhibition of the work of one of the most brilliant painters of the neo-romantic school.

JOHN FLANNAGAN: October 20–November 29. A memorial exhibition of the major work of the highly talented and original American sculptor who died this year. The showing will include approximately 35 pieces, which will be carefully selected to avoid duplication of theme.

NEW RUGS BY AMERICAN ARTISTS: An exhibition of rugs which have been executed by Stanislav V'Soske from designs made at the invitation of the Museum of Modern Art by the following ten artists: Stuart Davis, John Ferren, A. E. Gallatin, Arshile Gorky, Charles Howard, E. McKnight Kauffer, Loren MacIver, George L. K. Morris, I. Rice Pereira and Marguerite Zorach. The Museum has worked with the artists on developing their designs into rugs, and the rugs were made in the V'Soske shops in Grand Rapids, interpreting the original paintings as accurately as possible and following the artists' instructions as to choice of textures. The rugs are all hand-hooked. They vary in size from about three feet in diameter to ten feet in length. All are for sale. Unfortunately only one of each kind will be available because of war limitations on wool supplies. In addition to the completed rugs the exhibition will include the original studies and paintings for the rugs, and photographs and other material showing the method by which they are made. June 30–August 9.

UNITED HEMISPHERE POSTER COMPETITION: Owing to delays in transportation from Latin America, it has been found advisable to postpone the closing date of the Latin-American section of the United Hemisphere Poster Competition from July 28 to September 30. The North American section of the Competition will close, as announced, on July 28, but the announcement and exhibition of the winning posters will be deferred to coincide with that of the Latin-American section. According to present plans, the exhibition will open October 27 and continue to January 3, 1943.

Circulating Exhibitions to be shown in the Museum:

JOSEPHINE JOY: ROMANTIC PAINTER. Twelve paintings by the Los Angeles modern primitive painter who, though past seventy, paints with a youthful vigor and imaginative zest. June 11–July 12.

CAMOUFLAGE FOR CIVILIAN DEFENSE: The progress of "the art of concealment" since 1917, an exhibition organized in collaboration with Army authorities. Various methods, practiced by ally and enemy alike, of protecting vital areas against observation and attack will be shown in photographs, diagrams and small models. The exhibition has been designed expressly for civilian information—to warn the private citizen of the dangers of insufficient or incorrect camouflage. August 11–September 9.

Young People's Gallery:

UNDERSTANDING MODERN ART: An exhibition of the work of the Educational Project's classes for New York public high school students. Open through June 28.

BAMBI: THE EVOLUTION OF A FILM CHARACTER. Concurrently with the film at Radio City Music Hall, the Educational Project will exhibit material showing how *Bambi* was produced. The exhibition will include the entire sequence, from the first rough pencil sketches through various phases of character development and stages of production to the finished "cels" as actually photographed. Opening July 9.

FILMS:

The repeat showing of "A Cycle of 300 Films" which began February 15 will enter its second phase, "The Sound Film," on July 5 and continue through September. Any members who may have mislaid the complete film schedule mailed to them in February will receive copies on request.

PUBLICATIONS:

Vincent van Gogh: A Bibliography, by Charles Mattoon Brooks, Jr. Published by the Museum for Claremont Colleges, Claremont, Cal. This is the first comprehensive van Gogh bibliography in English. An introduction analyzes the significance of van Gogh literature and also sheds light on the painter's own writings. The bibliography, comprising 777 annotated and cross-referenced entries, is divided in two parts: writings by van Gogh, and literature about the artist published from 1890 to 1941. Cloth; 76 pages; price \$2.75; 25% discount to members.

What Is Modern Architecture? An explanatory picture-book with concise, simple text designed to introduce modern architecture to the layman. To be published in early autumn. Paper; 40 pages; 80 plates; price 50 cents.

Painting and Sculpture in the Museum of Modern Art. The first printed record of an entire section of the Museum Collection, this volume contains a complete list of its paintings and sculpture, giving name, nationality and dates of artist, and title, date, medium, size and provenance of works of art and where they are reproduced. The catalog is cross-indexed by nationality, medium and school and contains an interpretive index of art movements. Edited by Alfred H. Barr, Jr. To be published in July. Paper; 70 pages; 130 plates; price if purchased in the Museum, 60 cents. A bound trade edition will be available for \$1.25.

GARDEN:

The part of the sculpture garden which has been re-designed to enable us to serve luncheon and tea outdoors during the summer opened with tea for the members on May 27 and was open to the public for lunch and tea beginning May 28. Unprepared for the great success of the opening luncheon, the Museum planned for 175 people, but 250 came to lunch. Now that it is obvious how attractive the garden is, facilities have been extended so that any number of people can be served. The price is \$1.00 for cold buffet lunch and 35 cents for afternoon tea. Wines and beers of both North and South America are also available. Although tea will be not be served after 6 o'clock, the garden will remain open until 7.

MEMBERSHIP:

Memberships in the Museum taken out any time during the summer are automatically post-dated October 1, but privileges are effective at once. This makes the months of June, July, August and September an excellent time to present gifts of membership or to urge friends to join the Museum.

ART SALE:

The proceeds from the Art Sale for the Museum's Armed Services Program, to which members and their friends generously contributed important works of art, now amount to approximately \$11,000. By the time the *Bulletin* comes off the press, the remaining works of art will have been sold at auction at a party in the Museum garden on June 16. It is hoped that the auction will bring the total amount of the proceeds to \$20,000.

CIRCULATING EXHIBITIONS:

The Department of Circulating Exhibitions has just issued a catalog of traveling exhibitions for the

1942-43 season. Fifty-three exhibitions are listed including a special group entitled "Wartime Exhibitions," as well as painting and sculpture, architecture, industrial design, graphic arts, posters, photography, the dance, films, and special educational shows consisting of photographs and color reproductions. In addition there are seventeen exhibitions specially designed for secondary schools.

From the replies to a recent questionnaire sent out by the Department of Circulating Exhibitions, the Museum found that museums, colleges and schools are particularly interested in receiving exhibitions on wartime subjects. Ten such exhibitions have therefore been prepared for circulation, three of them in both small and large editions for various types of galleries. A special effort is being made to collect war posters from various countries and the Department hopes to have from five to ten exhibitions which may be rented at fees of five, ten, fifteen and twenty dollars. One large group of sixty posters from the United Nations is already in circulation. Several American collections and possibly two or three English collections will follow.

MUSEUM ENTERTAINMENTS FOR SOLDIERS AND SAILORS:

Members of the Museum will be interested to know of the parties which the Museum has been giving for enlisted men in the Army, Navy and Merchant Marine services of the United Nations. Supper is served to the men in the penthouse or in the garden, and there is entertainment for them in the auditorium afterwards, followed by singing, dancing and games. There are approximately 150 service men in each of the parties. Many of the men come from ships recently torpedoed, some of them are here on furlough, some are in New York on sick leave; all of them are in need of human contacts and relaxation afforded them by informal parties of this kind.

These parties have been paid for by individuals or by groups of people interested in helping the men; they are not financed from the Museum's own budget.

It is reported by the people in charge of the service clubs that many of the men are particularly lonely in the late afternoon when there are no parties for them to attend, and that a place for them to go at this time would make an important contribution to their morale. The Museum suggests that members who would like to contribute to the entertainment of the soldiers and sailors send small contributions to the Museum for the purchase of tickets which will entitle the men to beer or afternoon tea in the garden. A contribution of 35 cents entitles one man to tea or to two beers. The tickets will be given to the service organizations to distribute.

Circulating Exhibitions—SUMMER, 1942

<i>City</i>	<i>Institution</i>	<i>Exhibition</i>	<i>Dates</i>
ANDOVER, MASS.	Addison Gallery of American Art	Camouflage for Civilian Defense	June 1-July 10
CHICAGO, ILL.	Art Institute of Chicago	Civil War and Frontier Photographs	May 25-July 15
DAYTON, OHIO	Dayton Art Institute	Twelve Small Pictures	June 5-June 26
HAMILTON, N. Y.	Colgate University	" " "	July 20-Aug. 3
HARLAN, KY.	Harlan County Board of Education	Latin American Art #3, Sect. C	May 26-June 17
LOS ANGELES, CAL.	Los Angeles County Museum	Indian Art of the United States	May 16-June 30
" " "	" " " "	The Art of Australia	July 10-Aug. 27
MADISON, WIS.	University of Wisconsin	Latin American Art #3, Sect. C	July 12-Aug. 8
NEW HAVEN, CONN.	Yale University Art Gallery	" " " " B	May 23-June 16
" " "	" " " "	" " " #1, Sects. A and C	July 1-July 25
NEW ORLEANS, LA.	Isadore Newman School	Pictures for Children II	May 25-June 8
NEWPORT, R. I.	Art Association of Newport	Latin American Art #1, Sects. A and C	Aug. 5-Aug. 30
POUGHKEEPSIE, N. Y.	Vassar College	20th Century Sculpture and Constructions	May 20-June 15
" " "	" " "	Picasso: Epochs in His Art	May 20-June 15
PROVIDENCE, R. I.	Rhode Island School of Design	U. S. Army Illustrators of Fort Custer, Mich.	June 1-June 22
SAN FRANCISCO, CAL.	San Francisco Museum of Art	Americans 1942	July 8-Aug. 5
SPRINGFIELD, MASS.	Museum of Fine Arts	Latin American Art #3, Sect. A	May 26-June 16
TULSA, OKLA.	Philbrook Art Museum	The Plan of a Painting	June 2-June 23
UTICA, N. Y.	Munson Williams Proctor Institute	Children in England Paint	June 7-June 30
WILMINGTON, DEL.	Society of Fine Arts	The Art of Australia	June 1-June 27
WORCESTER, MASS.	Worcester Art Museum	Latin American Art #1, Sect. B	July 8-July 29

SECONDARY SCHOOL EXHIBITIONS:

COSHOCOTON, OHIO	The Johnson-Humrickhouse Memorial Museum	Graphic Arts	May 27-June 10
HAMILTON, N. Y.	Colgate University	The Shape of Things	May 26-June 9

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